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# The ART NEWS

*An International Pictorial Newspaper of Art*

DECORATION  
ART AUCTIONS  
RARE BOOKS  
MANUSCRIPTS

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## Early American Portraits in Coming Sale

*First Painting Sale of New Year  
at American Art Galleries  
Contains Notable Works of  
French and American Schools*

A group of early American portraits are the feature of the first painting sale of the new year at the American Art Association, where on the evenings of January 5 and 6, canvases from the collections of the late F. W. Woolworth and Edwin Baldwin and the estates of Estelle L. Hamlen and Charles Lanier will be sold. Of the three Sullys reproduced in the catalogue, No. 82, the Portrait of Miss Eliza Allender appears the finest, although No. 84, the portrait of Hannah Seagrave Reeves bears a more imposing pedigree and may well fetch a higher price. The third of the Sullys the "Portrait of a Young Girl" (No. 80) reveals a dubious debt to those English contemporaries whose paint turned to syrup before a child subject. The Allender portrait is direct and sincere and the simple presentation against a neutral background contrasts with the more studied pose in the Reeves portrait in which one hand holds a property book and the other presses a property rose spray against the bodice. The portrait of the Rt. Hon. Wm. Pitt by James Sharples has enough of the naive to be witty and enough native sagacity to be an excellent delineation. It was shown at the exhibition of early American portraits at Knoedlers in 1921 and comes from the collection of Mr. A. S. Graham, Librarian of Rutgers College. No. 83, a portrait of Miss Charlotte Richards by Rembrandt Peale exhibited at the Brooklyn Museum in 1897 and at the Juilliard Musical Foundation, is again notable for its directness and sincerity. The Portrait of Mrs. Gayton, afterwards Mrs. Pigott, by Copley essays the grand manner in treatment of drapery but achieves a delicate triumph in the painting of the flower pot that forms a little still life in the upper right of the canvas. Works of Daniel Huntington, Henry Inman and Jacob Eichholtz are also included.

Three paintings by Sargent form another important group in the sale. The most interesting of them, No. 60, "St. Martin's Summer, Flatbury Rectory," was painted in 1888 and has considerable breadth of treatment, if no great sparkle. The second is an intimate portrait, schoolgirl fashion of the Hon. Mrs. George Bampton and was done in 1877. A third Sargent is a landscape subject "Olive Trees, Corfu," which comes from the Sargent sale in London, 1926.

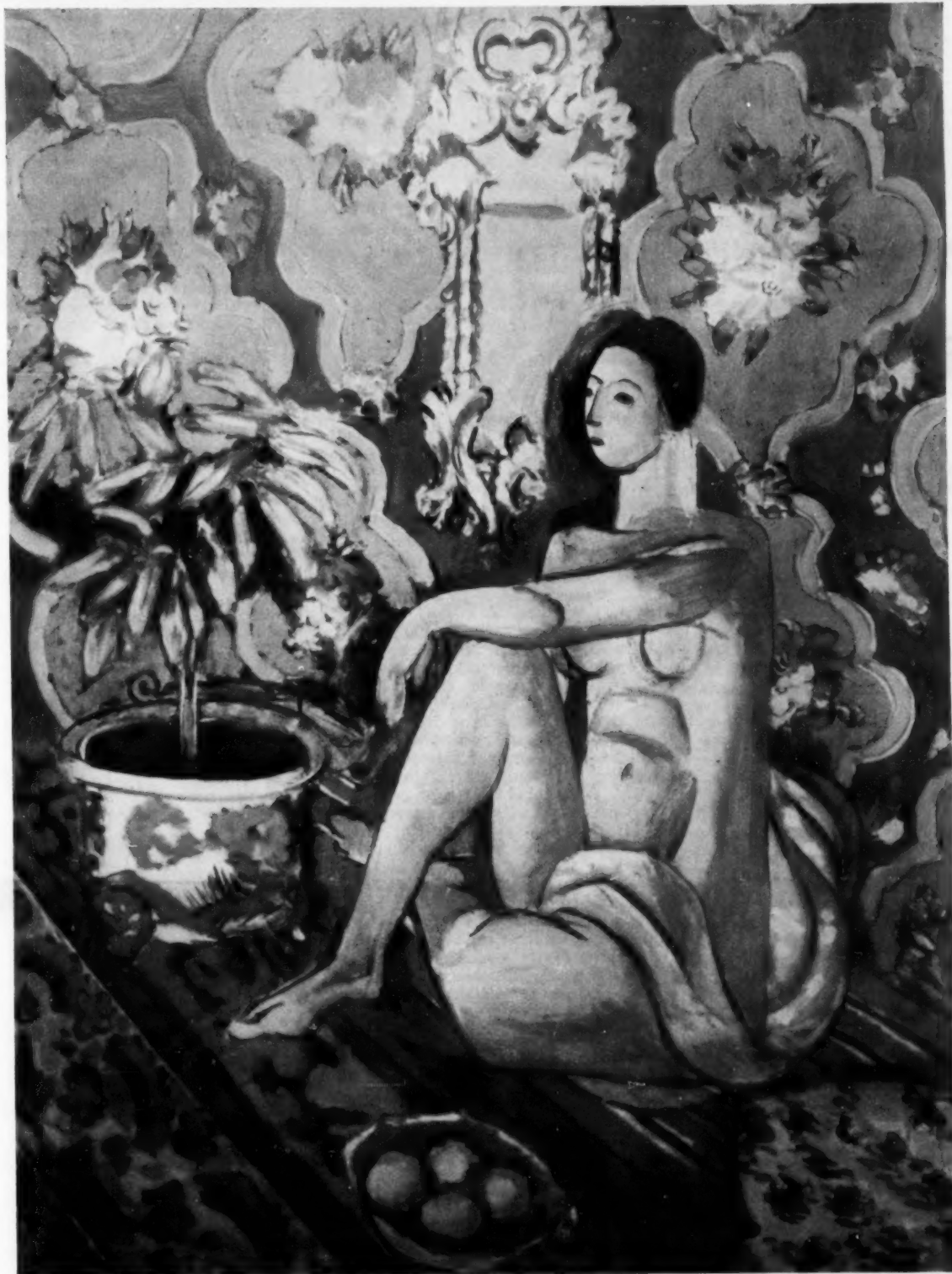
A Diaz, "Gypsies in the Wood" (No. 155) is distinguished by the fine grouping of the figures in the centre of the composition and the nice balance of light and dark tones that build up the mass values of the group.

The Inness "Late Sunset" is a canvas in which the peculiar quality of the sunset light dominates the scene to the exclusion of problems of draughtsmanship. In an interesting statement quoted from Elliott Daingerfield, an account is given of Inness' preoccupation with the problems offered by this painting and his long struggle to obtain the effects he desired.

Another of the features of the second session is a portrait of John Penn by Hoppner that has a rugged expressiveness. This canvas comes from the collection of J. Meyrick Head, late of Pennsylvania Castle, Portland, which he purchased in 1887 with all its historical contents from Col. Granville Penn, an illegitimate son of Granville Penn.

The greater part of the sale is com-

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"ODALISQUE"

By HENRI MATISSE (1926)

On exhibition in the retrospective show of Matisse's paintings now open at the  
F. Valentine Dudensing Galleries

## 36 Years of Matisse Shown at Dudensing's

*Retrospective Exhibition In-  
cludes First Painting and Most  
Recent As Well As Examples  
of Intermediate Manners*

In spite of the fact that official weather forecasts have recently been consistently wrong, we venture to predict that the storm centre in January will be located in the F. Valentine Dudensing Galleries. Matisse, in any form, has always been an occasion for dispute but Matisse in the dozen different guises which this exhibition presents will, we feel sure, annoy an unusual number of persons. There are many who, with an air of conscious rectitude and a flourish of modernity, have accused Matisse in one or perhaps two manners. It will disturb them to find that Matisse has refused to be settled so easily. And there will be rare sport for the superficial critic.

The latter will begin with the first canvas, a Chardin-like still life of books and candle painted in 1890 and, passing rapidly through the Impressionistic series, point with triumph to the "horrors" of ten years ago. That the most recent work should confound him he may never suspect. Why all of the work should prove his blindness he naturally cannot comprehend.

The paintings are representative of at least seven quite different methods by which Matisse has approached his problem.

First, and represented by one example only, is the very early type, expressive of a rigid training and careful museum study. The drawing is meticulous, the color restrained and suggestive, perhaps faintly, of Chardin. It is interesting chiefly by contrast with the later work and as a refutation of any implied lack of technical skill.

Soon after this picture was painted, Matisse came in contact with the Impressionists and from them obtained a vision of the possibilities of color. His first efforts in Impressionism would, today, be called academic. The paintings in this group indicate an almost complete devotion to color for its own sake. Increasingly brilliant, it is only in the latest of these pictures that the color begins to take form.

In this exhibition the break between Impressionistic painting and formalized design is sharper than the actual occurrence, and the third group is made up of pictures in which the results of earlier intensive study are applied to well-organized structure. With this group begins the arabesque which becomes the dominant motive in all later work. So far Matisse had departed but little from an already well-trodden path, at least in manner.

Early in the twentieth century he scandalized the world. He had discovered for himself the beauties of primitive art, of Coptic textiles and negro sculpture. These, added to the subtle and powerful design of the East, formed the basis of his work for the next several years. There were adventures in naivete, but always of a sophisticated innocence, for by this time his subject matter had become incidental only, an excuse for the arrangement of colored shapes in an emotional, rhythmic design. He had got hold of a great conception and, until he could master it, everything was sacrificed to the needs of his symphonies in pattern. In the final paintings of this group the grays and earth colors dominate and light becomes an inherent part

## CLEVELAND MUSEUM BUYS A REDON

CLEVELAND. — Another notable painting has been added to the collections of the Cleveland Museum of Art and once more it is possible to claim for the museum the foremost place among all of the art museums of the country, in the work of a noted artist or in some special phase of artistic achievement.

The picture is called "Portrait de Mademoiselle Violette H.," but its chief glory, its outstanding feature, is the setting given the lady whose head and half of her figure are portrayed. The artist, Odilon Redon, put so much of himself, his own dreaming and his own passion for color, into this picture that it became in a sense impersonal, a vision of loveliness caught for the lifetime of the painting and held for the delight and service of art and lovers of art.

The young woman sits in a chair with a fairly high back, her face and figure seen in profile. Her brown hair hangs loose and her light green gown, with its gold trimming, is reflected like the tint of her hair, in the fanciful flowers that float all about her, above her head, in front of her face and in diminished

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## Many Rare Prints in Sale of Wright Collection

IN THE ART NEWS of December 11, a review was given of the Frank Lloyd Wright collection of Japanese prints, to be sold at the Anderson Galleries on January 6th and 7th. The catalogue of the collection, which has recently been received, confirms the advance notice of the exceptional quality of the collection. Mr. Wright's introduction forms a subtle essay upon Japanese print collecting, while the comments upon individual items are so terse and full of meat that the reviewer can scarcely do more than paraphrase many of them.

The examples of the primitive period, which open the catalogue, are in a sense the most important feature of the collection. Almost all the prints merit individual mention, even though space forbids. There is No. 3 by the great Toyonobu, "The Checkered Robe" an example of that early period when simplicity and force still went hand in hand with delicacy and sentiment; Masanobu's "The Pantomime" (No. 4), a remarkable treatment of the checker theme; No. 6, Kiyomitsu's "Komuso in

(Continued on page 3)

## MADRID OPENS NEW MUSEUM

MADRID. — The Society of Art Friends, in conjunction with the Municipal authorities, have created a new museum in Madrid. For that purpose the old building of the Hospice, one of the most interesting in the city, has been selected. It is an imposing XVIIIth century edifice, with a magnificent carved stone portal, an important example of typical baroque Spanish architecture. All the houses that had been built around it have been pulled down, and the new museum now stands isolated amid the new laid gardens. It will be entirely devoted to the history and development of Madrid, and the nucleus is formed by the municipal library and collections, which have been transferred thereto.

Its opening is being celebrated with a loan exhibition, and many of the objects lent will definitely remain in the permanent collections. The Museum includes 40 rooms, and one of the earliest exhibits is the XIIIth century chest of St. Isidro. There is also a silver monstrance given in the XVIth century by the guild of silversmiths, and other interesting relics. One room is devoted to the celebrated brotherhood of the egg and bread, so called because it gave an

(Continued on page 2)



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### MATISSE SHOWN IN RETROSPECT

(Continued from page 1)

of the pictures. These stand alone; they have their own peculiar atmosphere and inner life.

From these canvases to almost complete abstraction was but a step. The huge "Moroccan Street Scene" is the only example of this series in the present exhibition and is less representative than the great still life formerly in the Quinn collection and now in Chicago.

But just as the critics had finished writing a new label for him he disappointed them again, this time with a series which, by comparison, is realistic. In these he gathered the fruits of earlier study, and displayed a mastery of the most subtle color arrangements as well as of pattern. The two actually became one and the arabesque, a union now of minute gradations in both color and shape, assumed a delicacy comparable only to the finest Eastern textiles. A number of canvases belonging to this group are shown, among them, and one of the earliest, "Girl with a Plumed Hat" suggestive of *Les Fleurs du Mal*; "The Striped Dress" and "Girl and Flowers."

The most recent pictures, all dating from 1926, are an outgrowth, or perhaps an outburst, from these and even within this small group there seems a division. In one, to which the "Regatta" and "Interior" belong, there is little change from the former manner. What difference there is lies in the use of a less compact rhythm rather than in manner of presentation. In the other, however, the group to which "The Odalisque," his most recent picture, and another of the same title belong, he has dropped his former reserve and become exuberantly baroque. It is as though the restraint had irked him and his pent up enthusiasms had needed outlet.

"The Odalisque" which we illustrate on the first page of this issue is a quite unbelievable picture. To list the elements which appear in it or even to describe them can do nothing more than create a false impression. Nor does the black and white convey more than a suggestion. The color is clear and sharp. It shouts and echoes itself. It is riotous and with it the design sweeps along, a whole battalion of boisterous merry-makers. We have called it baroque but the spirit of the gothic craftsmen is in it, a roistering joie de vivre expressing itself in creative design.

Nor does this mark the end, although it closes this show. There is no sense of finality although there is one of completion. Tomorrow Matisse may be doing something else.

It will not matter. The least important thing about Matisse is his manner for, after he hit his stride, there is a consistent quality throughout the whole of his work. More perfectly than anyone in modern times he has carried two dimensional design to completion. With two he creates the illusion of a third. He is not to be judged by the tradition of Cézanne, although, as did Cézanne, he has made color a component part of his compositions. He is, perhaps, a more logical successor to the Impressionists than was Cézanne, but to the concern with color he has added a deep understanding of form as pattern and a mastery of arabesque only comparable to that of the greatest designers of Persian carpets.

### CLEVELAND MUSEUM BUYS A REDON

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quantity behind her, trailing down toward the floor. Close to the figure there is a space empty of flowers but rich in the fanciful tinting of browns and tans that serve to surround "Mademoiselle Violette" as with a mystic atmosphere belonging to her alone and setting her apart from all her sisters, like a cloud from the spirit world.

Beside the newly acquired Redon painting the Cleveland Museum of Art possesses the same artist's beautiful and mystical "Orpheus," obtained early this year. That picture, in the opinion of Walter Pach, New York artist and critic, is the finest thing Redon ever did. The two pictures, together with the Redon lithographs now being shown in the King memorial exhibition at the museum, give the Cleveland institution more important representation of Redon's art, the museum's officers maintain, than the Luxembourg itself can show.

### MADRID OPENS NEW MUSEUM

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egg and a loaf to every beggar they found. There are several padded chairs in which lunatics were conveyed, and other sedan chairs.

Naturally the most numerous section is that of pictures, drawings and engravings of views of the city at different periods, and there are also two rooms with plans and maps. Of great interest is the collection of pictures of the school of Madrid, which was at its highest during the XVIIth century; many of the pictures now shown were hitherto hidden in convents and other monastic institutions, and therefore inaccessible to the student. The sections of industrial art are also of great interest, notably the tapestry section, which includes the first tapestry woven in Madrid (formerly in the Royal Palace), down to those for which Goya drew the cartoons. There are also notable collections of ceramics, silver, glass, lace, silks, embroideries and armour. The library contains many fine illuminated MSS, incunabula, only copies and other rarities, and the collection of historical documents is of the highest importance.—E. T.

### PICASSO IN THE BRITANNICA

It is most gratifying, writes Arnold Ronnebeck in the *Denver News*, to note how the continuity of art is now being recognized even by some of the most conservative, but enlightened spirits. Soon the modernists will not have any more grounds for complaints, as in the

new thirteenth edition of the Encyclopedia Britannica they appear among the cultural forces of our period. Those who only yesterday were attacked as fugitives from the lunatic asylum, are to-day officially accepted as masters. More than that: The "Specimen-Book" of the new Thirteenth edition has chosen for a frontispiece not a picture of the Prince of Wales, but a color-reproduction of one of Picasso's "Harlequins," formerly owned by John Quinn. The caption says: "Picasso has been a major influence in recent painting. His Spanish heritage of irony and his dazzling French facility have sparkled now in blue, now in pink, with prismatic brilliance. This Harlequin from his "blue" period shows Picasso's mastery of linear composition and spatial relations before he undertook to show in one canvas all the facets of a subject conceived as a moving, variable idea."

The *Chicago Evening Post Magazine* of the Art World comments on this amazing fact: "For a living artist, still in his forties, and a revolutionary at that, to merit such consideration from a publication which is ultra-conservative in its policy is unprecedented."

"This may be accounted for by the fact that in issuing the thirteenth edition the Britannica has adopted a new slogan, 'In the Vanguard of Progress.' In previous editions it was as dilatory as an American fine arts museum in admitting contemporary artistic genius into its hall of fame. With this whitewashing of the reds in art, such standpatters as the National academicians and the Federation of American Art are left with the proverbial no leg to stand on. Modern art has received one sort of immortalization when it has been included in the civilized world's record of civilization."

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**FINE PRINTS IN  
LLOYD WRIGHT SALE**

(Continued from page 1)

Plum Blossom Time," the romantic flute player in search of his lost love, lyrically rendered. The Harunobu No. 10, "White Robed Yoshiwara Queen and Kamuro with Doll," is believed to be unique in quality, a work of the artist's best period, upon which he lavished all of his technical and artistic resources. There are several other fine Harunobus, among them the lovely "Writing Lesson," expressing tenderness in the delicate curves of the bending figure. Pillar prints by Koriyasai, Kiyonaga and Utamaro reveal a marvelous mastery of this difficult form, and in a small group of the long surimono Hokusai's "The Pilgrimage" offers an exquisite example of delicate printing. Among the triptychs and diptychs the two most notable examples are by Yeishi and Utamaro. The latter in "The Mosquito Net" handles his subject in a manner that is as original as it is successful. "The Korean Wedding Procession," a set of seven sheets, also by Utamaro, reveals his power to unify a complicated theme, contrary to the usual habits of the larger compositions of this school to separate into individual groups.

In the period of the fully developed print, a portrait head by Kunimasa (No. 41) is a remarkable example. One other copy of this print is known but is in far inferior condition. The Fish Plate by Utamaro (No. 58) shows in details of costume and texture the care lavished upon the work of this master at this period, while the Matron's Mirror (No. 70) reproduced in the present issue of THE ART NEWS scarcely needs comment upon its economy and delicacy. Another Utamaro, No. 69, again reveals the artist at his greatest; the figure is seen in statuesque simplicity. In addition to its perfect printing, this specimen is in a remarkable state of preservation. No. 67, the Portrait of an Actor by Sharaku, is one of the most successful of this artist's bold characterizations.

Group Three of the catalogue, the Actor Prints, is a large section, composed of fine examples of Shunsho, Shunko and Shunyei. Notable is No. 83, by Shunyei a brilliantly beautiful characterization of an actor as a warrior; No. 123, the Actor Nakamura Nakazo by Shunsho, a fine Shunsho, a lively drawing of Komazo in the "Dance of the Mice"; No. 152, by Shunyei, "Kumetaro as a Courtesan," distinguished by its superb polychromy and No. 154, the most remarkable of the actor prints and one of the treasures of the collection, three sheets by Shunko from a set of originally five or seven pieces, which reveals the actor print at its most distinguished.

The second session of the sale is given over very largely to Hiroshige and Hokusai. Among the landscapes of Hokusai, No. 159, is a rare blue impression from the Thirty-Six Views of Fujiyama

series; No. 164, The Mountain from Yeddo Bay, is a blue and green impression of a rare subject, while No. 166, Fujiyama Seen Between Mountain Crags, offers a remarkable instance of over-printing. No. 174, The Famous Ocean Wave of Hiroshige, all the values of these great compositions are where and as they should be. No. 179, Country Life in Cherry Blossom Time by Hokusai, is an example of the late work of this master in which his great sophistication taxed the resources of engraver and printer to their utmost. No. 204, by Hiroshige, Night Travelers Deep in Snow, is a fine impression of this favorite scene in a rare state. In Group Six, the "Kwa-Cho," Hiroshige's "Moon-Struck Rabbits" is a fine example of the perfection of the artist's gospel of simplification, while many others of the bird and flower pieces offer, as Mr. Wright points out in the introduction, a special phase of expression in Japanese art, in which the ideal was to create charming graphic poems, accompanied frequently by a literal one, each enhancing the other.

**ROBERT LAURENT'S  
BOSTON SHOW**

BOSTON.—From time to time an occasional piece of wood uniquely carved or an odd bit of stone, massive in design, the work of Robert Laurent, has appeared in New York exhibitions. The past month the Worcester Art Museum has been displaying several examples of his work, while at the present moment at the Scherree Galleries in this city are to be seen several examples of Mr. Laurent's peculiar artistic efforts.

The decidedly emotional, flowing style of these, places them in a class quite distinct from the undertakings of local sculptors. Obviously he does not pour his deliberated designs into a set mould but something happens in which the particular medium, wood, alabaster or other stone actually shapes and determines the ultimate completed effort.

At Scherree's wood carvings alone are shown. In a panel of a primeval forest a sensitive treatment permits of indication not only of interesting intervals, shapes and forms, but some degree of scenic depth. The texture of some leaf forms carved also from the wood is in itself particularly lovely. Unfortunately in the present limited showing there are none of the exquisite alabaster sculptures in which the usual somewhat flat shape of obtainable pieces of the stone, also its sheer transparency, is considered as the work of carving has progressed. Mr. Laurent is certainly one of the interesting figures in contemporary art, the experimental nature of his sculpture making it impossible to forecast his future. At present, besides showing considerable originality, he does usually maintain a respect for elemental structure, which in itself is unique among American sculptors.

**Art in Industry  
Show Opens  
at Anderson**

Five works of Kees Van Dongen, contemporary impressionistic painter, together with the silks of Cheney Brothers which they have inspired, will be placed on view at the Anderson Galleries, on Saturday in an exhibition continuing for a week, and illustrating the close relationship between the contemporary fine arts and modern industrial art.

The exhibition is under the sponsorship of a committee of representative leaders in industrial art, including; Heyworth Campbell, Chairman; Frank Alvah Parsons, Director, New York School of Fine and Applied Arts; Dr. John H. Finley of the New York Times; Richardson Wright, Editor of House and Garden; Henry Fairfield Osborn, President of the American Museum of Natural History; Stewart Culin of the Brooklyn Museum; Dean Cornwell; J. Monroe Hewlett; and Dr. Christian Brinton.

"Crysanthemes," "Roses de Juin" and "Asters," three of Van Dongen's surprising flower pictures in which great bubbles of color—saffron-yellow, fire-red and violet—burst like magic waves upon a sombre darkness of background will be shown, together with a group of "Dream Florals" in silk, directly derived from these oil paintings and in which the genius of the textile artists has developed an "oil" technique closely paralleling on silk, Van Dongen's method of applying one layer of color upon another and blending them with a palette knife.

"L'Envie," a characteristic black and white drawing by Van Dongen will be shown. In this a woman is depicted gazing into a jeweler's window while in the lower half of the picture is symbolized her dream, in which the necklace she has seen reposes on her neck. Particularly feminine in appeal, the series of symbolic silks inspired by this drawing retain the characteristic zigzag background of the Van Dongen drawing.

"La Garconne" a water color painting made by Van Dongen, an illustration for Victor Marguerite's novel of the same name, is included in the exhibition, together with the delicately colored printed silks inspired by this painting.

Also illustrative of the influence of the fine arts on the work of the textile artist is Marie Laurencin's "Jeunes Filles," in which her almost indefinable balance of pastel colors and effective handling of color masses is shown transferred to

**FERDINAND HODLER  
AT ART CENTER**

The works of Ferdinand Hodler, described as the Swiss Cézanne, will be on view at the Art Center beginning January 4, throughout the month. The exhibition will include drawings and watercolors never before shown in this country.

Hodler was born at Berne, Switzerland, in 1853 and died in 1918. He studied in Geneva in 1872 under the exacting discipline of Barthelémy Menn, taking a special course in anatomy. He obtained the first official prize in 1874 at the University.

Hodler's influence is one of the most formative in contemporary German painting, as strong an influence as any single one of the French moderns. Two of his works shown in Paris in 1877 received a gold medal and later on he received the decoration of the Legion of Honor. By the beginning of this century Hodler had won his long fight against poverty and for recognition of his genius. Berlin, Munich and Vienna proclaimed him *Chef d'Ecole* and he received many commissions from the museums of these cities. In 1911 he exhibited at Rome where he was received with popular acclaim. He died in Geneva in 1918.

**SMALL MAILLOL  
MARBLE SOLD**

A small figure of a seated woman, done in marble by Artisteide Maillol, has recently been sold in New York. F. Valentine Dudensing, the former owner of the figure, reports that the price paid was \$4,000.

The figure, only nine inches high, is one of the very few small pieces which the great sculptor has executed in marble. Like his small bronzes and terracottas it has the bigness in scale of life.

silk in terms of floral designs of a soft elusive beauty.

An interesting additional feature of the exhibition will be the inclusion of previous examples of the development of the art-in-industry movement. "Le Luxe," one of the Vitraux d'art exhibited by Maumejean Frères at the Paris Exhibition and brought in exact replica to America, and a wrought iron screen by Edgar Brandt, famous French ferronnier, will be shown, together with the Vitraux and Ferroniere prints of which these two forms of decorative art were the inspiration.

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JAN. 5th and 6th



## AMERICAN ARTISTS IN COMING SALE

(Continued from page 1)

posed of paintings by artists of the XIXth century and contemporary French and American schools. Of the former there are characteristic and often excellent works of Van Marcke, Lhermitte, Cazin, Dieterle, Dupré, Grolleron, Charles Jacque, Felix Ziem, Harpignies, Delaunay, Jules Breton, Isabey and Corot. Of the latter, we note paintings by Dwight W. Tryon, Wyant, J. Francis Murphy, Henry W. Ranger, Walter Gay, Louis Kronberg, George Elmer Browne, Ernest Lawson, Ridgway Knight, Arthur B. Davies, Blakelock, David Cox, Carlton Wiggins, Theodore Robinson, Winslow Homer, Abbott H. Thayer, Frederic Remington, Thomas Moran and John La Farge.

Among the French group Cazin's "Village Scene" and the famous "Retreat"; Harpignies "Among the Hills," "Matinee d'Automne, Morlaix," Jacques "Watering the Flock," Dupré's "Girl Driving Cattle and Sheep"; L'Hermitte's "The Bather," and Van Marcke's "Animaux Revenant du Paturage," deserve particular mention.

In the American group, the two Wyants, "Evening, Early Autumn" and "A Quiet Nook"; Thayer's "Oxen"; Homer Martin's "An Autumn Sunset"; J. Francis Murphy's "Changing Weather," Blakelock's "Autumn Glow," "Landscape" and others; Thomas Moran's "Windmills"; Theodore Robinson's "Girl in a Hammock" and "Lady Reading" and La Farge's "Maua, A Samoan," should attract attention.

Portraits of the English school number Sir Joshua Reynolds' "Lord Palterney" and "Portrait of a Lady in a Brown Dress"; Sir Peter Lely's "The Duchess of Richmond" and "Catherine of Braganza."

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## AUCTION "RINGS" AT LONDON HEARING

LONDON.—The Select Committee of the House of Lords, presided over by Lord Wemyss, which is considering Lord Darling's Auctions (Bidding Agreements) Bill, met recently, the *Times* reports.

Mr. J. R. Thomas, fine art dealer, of King Street, St. James's, said his general opinion was that nothing could be done by legislation to cure the evil that existed by a combination of dealers refusing to bid in order to secure goods at less than the market value. He thought whatever legislation might be passed, it would be quite easy to get round it. There should be some movement on the part of auctioneers themselves to counteract any agreements that might be reached by dealers, and they should have some judicious amount fixed as reserve price. There was great difficulty in fixing a proper, or market, value for an article. Only the day before he left a commission with Christie's to give up to 80 guineas for a clock he wanted. He got it for 32 guineas.

Mr. Thomas said that what would be more effective would be for the vendor to have the value of his goods ascertained and guaranteed. He himself often guaranteed that an article would fetch a certain amount, and that if it was not sold at that figure he bought it himself at the price that he had guaranteed. He charged a commission for taking the risk.

Mr. W. E. Hurcomb, auctioneer, of Calder House, Piccadilly, said that for ten years he was a member of a "knock-out" ring, and that for the past 20 years he had acted in opposition to them. He told a story of how on one occasion many years ago he bought a ruby ring for 12s. which was afterwards disposed of at a sale amongst the dealers for £112. The ring was sent to the sale by its owner, the auctioneer started it at 10s. and the witness got it for 12s., there being no further bid. About 25 men, including "hangers on," then went to a tavern, and after the timorous were weeded out by the usual process those finally left in divided about £14 each. There was no definite organization of dealers, or definite agreement to refrain from bidding against each other. It was an "understood thing."

Asked what would have been the result had he kept the ruby ring for himself, having secured it for 12s., the witness said it would not have been an ille-

gal act, of course, but it would have been a rash thing to do. "I should have had a very warm time had I done that," he said.

Mr. Hurcomb further emphasized the fact that an auctioneer could do a good deal to counteract any agreement between rings, indicating some of his own methods. He thought it to the benefit of the auctioneer himself to do so, although there were times when the fact that dealers, even the ring, were present at a sale resulted in the vendor getting even more than the value of particular goods. He was in favor of the Bill, without being sure that it would have the desired effect.

Three members of the Incorporated Society of Auctioneers and Landed Property Agents, Mr. G. W. Roche, auctioneer; Major A. P. Cooper, of Malton, Yorks, agricultural auctioneer; and Mr. J. Higginbotham (vice-chairman of the Kent branch), also gave evidence.

Mr. Roche spoke of the value of having dealers at auctions, as members of the general public were generally most timid. Any drastic action by auctioneers, such as he himself had taken, would easily result in auctions being boycotted by dealers, and frequently they were the only persons who could find a market for the disposal of certain goods. As they were therefore the only persons who could bid for them at the auctions they were in a strong position.


Major Cooper said that many dealers who were in rings against their desire would welcome the Bill if it were passed, as offering them the opportunity of refusing to join in such combinations in future. The Act should be posted in all places where auctions were taking place. It would act as a deterrent, and it was in that direction that most could be hoped for.

The Committee adjourned.

## TAPESTRY THIEF DISCOVERED

ROME.—On a night of last August ten antique tapestries worth about 40,000 lire were stolen from the Church of San Giovanni, at Andora on the Riviera beyond Genoa. Now the author of the theft, a certain Ulderico Costa, has been arrested, and from his confession it appears that the tapestries, bought and sold again in all good faith by several antiquarians, are now in Rome. Here it has been possible to retrace them and nearly all of them have been recovered.

—K. R. S.



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**"BAUHAUS" MOVES  
TO DESSAU**

BERLIN.—The "Bauhaus" guild of artists, who through the reactionary antagonism of legislators in Saxony were driven from their workshops in Weimar, have found a new home in Dessau, a comparatively small town in Anhalt. Through the munificence of municipal authorities there, the artists united in this corporation have been enabled to erect a building, which in its great and imposing forms is a fanfare of the modern spirit in architecture. The recent inauguration of this new structure, must be called a milestone in the evolution of modern art: It is no doubt the most beautiful and homogeneous modern architecture in Germany. In it the goal appears to be attained, namely the association of utilitarianism and beauty. However this means no standstill, for the building, which contains workshops for all the crafts, is devoted to the education and training of youth, who give the enterprise impetus and force.

Glass, steel and stone, the new material provided by modern science to the artist of today, have been used to build up a "High School" of art, which in upsetting and rearranging the old, outworn principles of art is endeavoring to find a footing on a new and more natural basis. The spirit of the age has done away with the fanciful treatment of former styles; it finds in simple, geometrical forms an esthetically convincing expression. This building in mass means in no way crudeness and coarseness. It brings forth on the contrary to full advantage the delicacy and purity of well-balanced parts; it emphasizes the rhythm of spatial relations and forms. In the interior decoration of the building, color plays an important part; it is applied in a wholly unconventional manner. Ceilings and walls are painted in varied tones covering the whole gamut of tints, yet they are so well linked together that an effective and powerful harmony is attained.

In the furniture, glass and metal work, pottery and weaving produced by the "Bauhaus" workshops the exigency of practicability is carried through to its extreme limits. Every single piece is rational, is made primarily and principally to serve to its purpose, yet it is not devoid of beauty and esthetic significance. The successful endeavor of the artists united in this corporation, to create forms consonant with the spirit of the age, is hailed by all those who are longing to see arise a new style typical of our time. The guild is headed by Walter Gropius and counts among its members W. Kandinsky, Paul Klee, Lionel Feininger, Moholy Nagy, etc.—F. T.

**SEURAT DRAWINGS  
SHOWN IN PARIS**

PARIS.—MM. Bernheim Jeune are showing at their gallery at 83 Faubourg St. Honoré an important series of drawings by M. Seurat. They range from quite early and academic studies of heads and nudes to the fullest development of his manner and individual vision. In particular, his studies of women in the costumes of the 80's, bonnets and bustles, are as attractive as his paintings, although mostly treated with very little detail, in a purely impressionist style. The originality of his conceptions is all the more apparent in these sketches for the absence of any influences such as are easily discernible in many of his paintings. There are a number of his studies of mountebanks and performers at fairs and a few charming pastels.

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**ANCIENT CHURCH IN  
MANTUA RESTORED**

FLORENCE.—Long ago, in the *Piazza delle Erbe* in Mantua, stood the Church called, from its circular form, the *Rotonda di San Lorenzo*. Tradition says that this church dates back to 312, and that it was erected on the site of a temple to Diana. In 1579 it was suppressed, and from that time all traces of it have disappeared, although until a few years ago there was still visible part of the old roof above which rose an iron cross.

Lately however, on the demolition of some tumble down shops, the ancient church has again come to light, very much damaged and injured by its long burial, but with its artistic relics still intact. After much deliberation it has been decided to restore the building, and it has been given over to the Third Order of San Domenico for its maintenance and for the holding of religious services.

The form of the church corresponds exactly with what was shown on a topographic map drawn by the architect Gabriele Bertazzolo in 1682. Its circular shape was thus constructed in 1082. It is one of Mantua's oldest monuments, and there has been great satisfaction at its restoration.—K. R. S.

**SISTINE CHAPEL  
IN DANGER**

ROME.—It has come as an unpleasant surprise when we hear that the Sistine Chapel is in a dangerous condition, and that measures are being taken to save it from possible and probable damage. Not only is it one of the most sacred shrines of the Roman Catholic Church but it is the treasure house of some of the most priceless works of art in the world.

It is however, an old building and time which respects nothing, has been working its way on the ancient walls. The foundations have sunk and where, during the centuries, doors and passages have been opened, without regard to the original architectural scheme, the walls have become weakened. Warning cracks appear here and there, and it has been necessary to begin the work of strengthening at once.

Such work was, in fact, started some time ago, and is now going on under the direction of skilful and competent architects. External arches, three metres in thickness are being erected, and only

**DONATELLO RELIEF  
SEQUESTERED**

ROME.—Some time ago when repairs were going on in the chapel of the Morosia family in Salerno palace, a beautiful bas-relief in marble was discovered. The family, however, were not particularly interested in the work and made no attempt to sell it or to make its discovery public. Later it was sent to Naples, and recently word got about that such a piece of sculpture was being kept secretly in a house in Castellammare di Stabia, not far away. It was understood that an attempt was being made to get the work out of the country clandestinely, and that its destination was America.

Accordingly the authorities were notified and the house watched carefully. As the relief could be taken apart in three pieces its removal would not have been difficult, but the constant presence of police agents made even this impossible. One of the agents pretending to be an antiquarian was admitted to see the sculpture, and to give all the information necessary in regard to it. At last as there was no use in trying to keep up the secret, the proprietors of the house, the Giannetti family, sent word to the Superintendent of the Monuments of Naples, Professor Chierici, who at once sent a competent person to examine the work.

It measures 65 centimetres in height and 123 in width, and is in the form of a lunette. It is an exquisite representation of the Madonna and Child, with adoring angels at each side. If it is not from the hand of Donatello, as seems probable, it is certainly the work of a skilful artist of his school.

Antiquarians who have seen it appraised it at first at 70,000 lire and then at one million. Report has it that its late owners were treating for its sale to an American antiquarian for three million lire. Now it will not be allowed to go out of the country, and the Morosia family have offered it to the State.

—K. R. S.

enough of the original buttresses left to act as necessary support.

This part of the Vatican was built in the time of Sixtus IVth and ever since that time no particular care has been taken to ensure its preservation, in spite of the inestimable value of the heritage of art within its space.—K. R. S.

**"FOREIGN" ARTISTS  
IN BOSTON SHOW**

BOSTON.—At a recent meeting of the board of directors of the Boston Society of Independent Artists various details of the forthcoming exhibition the middle of January were discussed, while the exhibition hall at 40 Joy Street, which has been undergoing extensive alterations to secure adequate lighting and suitable wall covering was inspected.

The project is receiving the enthusiastic support of artists outside the city as well as those of local residence. John Sloan, president of the New York Independents, writes to endorse especially the formation of the new Boston Society. He says: "The Independent exhibition in the U. S. A. is the one necessary show."

Eugene Speicher was one of the first to enroll as prospective exhibitor. Others from outside Boston, who according to the secretary, Miss Martha Crocker, are among those who have subscribed, are George Biddle, Howard Giles, Ernest Fiene and Margaret W. Huntington.

The considerable list of Boston artists includes the following: Lila Cabot

**RICHARDS ON GENERAL  
EDUCATION BOARD**

WASHINGTON.—Charles R. Richards, for three years director of the American Association of Museums, has just been appointed an officer of the General Education Board, and has taken up the work of developing the board's new department of industrial art, of which he has been placed in charge.

For some months past Professor Richards has been on leave from the association, and he will continue this nominal connection until the circulation exhibit of material, brought a year ago from the International Exposition of Modern Decorative and Industrial Art, has been returned to Paris, and the report of a survey of museums of industrial art in Europe has been published.

Laurence Vail Coleman, executive secretary of the association is now also acting director.

Perry, Susan Bradley, C. J. Connick, Royal B. Farnum, Marion Monks Chase, Sarah Sears, Charles Hovey Pepper, W. B. Farnum, Gertrude Nason, Carl Gordon Cutler, Eben J. Comins.

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## NUTTING SUED FOR RARE OLD CUPBOARD

BOSTON.—Abby W. Howes, a Danvers High School teacher, brought a bill in equity in Middlesex Superior Court, on Dec. 24th, charging that Wallace Nutting, artist and antiquarian, fraudulently obtained a Colonial cupboard from her for \$2,000 and is now planning to sell it to J. Pierpont Morgan for \$20,000.

The plaintiff is a direct descendant of Thomas Prince, a Governor of the Plymouth Colony, who died in 1673. She sets forth that the antique piece is the "Prince-Howes press cupboard," at one time the property of Governor Prince.

She petitions that Mr. Nutting be ordered to transfer the cupboard and title to it back to her, that he be restrained from selling it, that he be ordered to care for it properly and, finally, that the court award damages to her.

A temporary order restraining Mr. Nutting from disposing of the cupboard prior to a hearing next Wednesday was issued.

Miss Howes states that she requested Mr. Nutting in 1921 to give her an opinion on the value of the cupboard, she not desiring to sell it but to learn its true value. She alleged that he, with intent to defraud her and acquire the cupboard, expressed the opinion that the cupboard was worth not more than \$2,000.

At that time, she alleges, he knew it was worth at least \$20,000. Acting on his representations, she asserts, she conveyed title in the cupboard to him. He represented to her, she says, that she owed a moral obligation to the public to put the cupboard on view and that he possessed in his home and studio in Framingham a suitable place to display the cupboard.

She avers that he suggested to her that because of her training as a high school teacher she would be admirably suited to become his secretary. He knew, Miss Howe says, that she was of moderate means and would not be able to take advantage of a provision regarding her repurchase of the cupboard in a bill of sale dictated by him.

This provision, she sets forth, was that she would have the right to repurchase at the price offered by any other party, she to have ten days within which to make the repurchase. A short time after this, she alleges, Mr. Nutting told her that she would never be able to acquire title to the antique again because of its value.

On Dec. 15 last, she alleges, Mr. Nutting informed her that she must pay \$20,000 within ten days if she wished to regain the cupboard. He said that he had an offer of that amount for it. The teacher asserts that J. Pierpont Morgan has made this offer and that \$20,000 has been deposited by him with Mr. Nutting.

Miss Howe avers that when she sold the cupboard she believed she had the right to repurchase it upon payment of approximately \$3,000. She is ready to repay Mr. Nutting with interest what he paid for the antique and asks that the Court order him to transfer the cupboard and title to her on receipt of \$3,000 and 6 per cent interest from the date of purchase.



"LA PASSERELLE"

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## YALE GIVEN BAYARD TAYLOR'S "FAUST"

NEW HAVEN.—Mrs. Edward S. Harkness of New York has obtained for the Yale University Library the original manuscript of Bayard Taylor's translation of Goethe's "Faust," Yale announced on Dec. 26th.

Mrs. Harkness had previously given it the famous Gutenberg Bible, as well as Nathan Hale's account book.

The university also has received a copy of a rare edition of Livy, printed in Venice in 1495, from Dr. Otto H. F. Vollbehr, the noted bibliophile, of Berlin. Also from Mrs. Franklin B. Dexter of New Haven 1,500 pieces of writings by her husband, for thirty years Secretary of Yale University, who died in 1920.

The Taylor manuscript, comprising both parts of "Faust," until recently has been in the possession of James Monaghan, a nephew of Mrs. Hannah Darlington, to whom Taylor presented it soon after completion.

As the Yale Library now possesses the world's most comprehensive collection of "Faust Literature," Mrs. Harkness felt that the holograph could not find a more appropriate home. Of the work itself, universally considered the most important contribution to the study of Goethe and his "Faust" ever made by an American, the late William Dean Howells said, in a letter to William A. Speck, Curator of the Faust collection: "I look upon Bayard Taylor's Faust

translation, especially Part 1, as the greatest piece of translation in literature."

Dr. Vollbehr's gift is taken from the first illustrated Latin edition, printed in Venice in 1495 by Philip Pincius and illustrated by many of the same woodcuts which appeared in the Latin translation of 1493. These consist of three large woodcuts surrounded with a full-page ornamental border taken from the Malermi Bible of 1490, and 171 smaller woodcut illustrations, many of which were borrowed also from this Bible, an Italian translation made by Niccolo Malermi and first published in 1471. The illustrated edition of 1490 is the first and most important of the Venetian folios illustrated with small cuts, and many of them are considered unsurpassable in their field. It was printed by Lucantonio Giunta, a member of a family of printers who were chief rivals of Aldus in the fifteenth century. Giunta's device appears also in red on the last page of Livy, indicating that he sponsored the work. Dr. Vollbehr's gift was shown at the exhibition of early printed books owned by him, held at the National Arts Club in New York in October. The book is in excellent condition and beautifully bound by Riviere in full red morocco.

Professor Dexter's writings relate mostly to Yale, besides 100 books and pamphlets by Yale men. They are of especial value, describing many phases of Yale life not to be found elsewhere. It is planned to exhibit this gift in the Yale Memorabilia room of the Sterling Memorial Library when it is completed.

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By ADOLPH SCHREYER



"EVENING"

By HORATIO WALKER

## ART GALLERY IN NEW PARAMOUNT THEATRE

Ninety Canvases Are Used as Part of Costly and  
Magnificent Decorations

The Paramount Theater, recently opened in New York, includes among the many splendors of its decorative scheme ninety paintings by American and foreign artists. These have been placed in the aisles around the foyer, on the stair landings, and in the ornate rooms and corridors of the upper floors. In this palatial building rich textiles, rare marbles, and gleaming gold and bronze occupy the spaces which, in other interiors, have been filled with mural paintings of doubtful quality and an architectural grandeur has been gained thereby. Instead of enormous and often meaningless paintings the designers of the interior have hung small canvases, beautifully framed, where they may be seen and appreciated. Spaces for the pictures were provided in the decorative scheme. In the corridors which give entrance to the galleries one wall is built in a series of niches in each of which a painting is enshrined. The canvases hung on the unbroken wall opposite are set off by small sculptures in marble and bronze.

In the many sumptuous rooms and especially in the grand salon opposite the great staircase, the settings for the paintings are of princely magnificence. In this room, which Louis XV. might have envied, are hung the four pictures reproduced here.

The theater is said to be intended as a monument to one of the great leaders of the industry, Adolf Zukor, and as such it is completely successful. It would be impossible to imagine an interior which would more perfectly express the heights to which, largely through his efforts this newest of the arts has risen. A complete list of the pictures and their painters follows, and with such artists there is no need to speak of quality. All of the paintings and practically all of the bronzes, marbles and art objects were supplied by the Newhouse Galleries of St. Louis, Detroit, Chicago and Los Angeles.

### COMPLETE LIST OF PAINTINGS AT THE PARAMOUNT THEATRE

1. "The Peace Conference"—by G. Sheridan Knowles, R. A.
2. "Motherhood"—by François Lafon.
3. "The Dream"—by G. Arnold Slade.
4. "The Sisters Ryan"—by Louis Kronberg.
5. "White Lillies"—by Frederick C. Frieseke, N. A.
6. "The New Hat"—by William M. Paxton, N. A.
7. "Afternoon Tea"—by Richard E. Miller, N. A.
8. "The Wood Nymph"—by Lillian Genth, A. N. A.
9. "Harvest Festival"—by Edwin H. Blashfield, N. A.
10. "Reckoning"—by Walter MacEwen.
11. "Lillies"—by Charles C. Curran, N. A.
12. "Her Favorite Nook"—by Sir John Millais, R. A.
13. "Two Moons"—by Frank Tenny Johnson.
14. "Comrades"—by Frederick Ballard Williams, N. A.
15. "Hazel"—by William M. Chase, N. A.
16. "Going to Market"—by Jules Worms.
17. "Buddies"—by John G. Brown, N. A.
18. "Market Place—Cairo"—by Edwin Lord Weeks.
19. "The Family Portrait"—by Paul Meyer.
20. "Magdalene"—by Daniel Huntington, N. A.
21. "Still Life"—by Harry Wilson Watrous, N. A.
22. "Diana at the Well"—by Henry A. Loop, N. A.
23. "Butterflies"—by Italo Nunes-Vais.
24. "Twilight—Norway"—by Frits Thaulow.
25. "An Important Case"—by Charles Eduard Delort.



SCULPTURED MARBLE  
BUST OF  
ADOLF ZUKOR

By  
JO DAVIDSON

This heroic bust is to be mounted on a permanent pedestal following the design of that illustrated here. It will remain in its present position, dominating the Grand Salon.

26. "Courtyard of the Coptic Patriarch—Cairo"—by J. F. Lewis, R. A.
27. "A Saint"—by John LaFarge, N. A.
28. "Tulips"—by Sir Lawrence Alma-Tadema, R. A.
29. "The Watering Place"—by Marie Rosa Bonheur.
30. "Milady's Birthday"—by M. V. Czarschorski.
31. "Cupid"—by J. Cave.
32. "Stagestruck"—by Emanuel Spitzer.
33. "The Orange Vender"—by Will H. Low, N. A.
34. "A Sylvan Stream"—by G. Glenn Newell, A. N. A.
35. "Courtship"—by Walter MacEwen.
36. "Motherhood"—by Douglas Volk, N. A.
37. "On the Beach"—by Noe Bordignon.
38. "Hearts Predominate"—by Charles Schweninger.
39. "The Evening Meal"—by Evert Pieters.
40. "A Prayer to Allah"—by Rudolph Ernst.
41. "Homely Songs"—by Roberto Gillar.
42. "Pretty Polly"—by Gerard Portielje.
43. "Chief Justice, Sir John Kelyng"—by Sir Peter Lely.
44. "The Three Tetons"—by Thomas Moran, N. A.
45. "Wallachian Transport," by Adolphe Schreyer.
46. "Near Venetian Waters"—by Felix Ziem.
47. "Evening"—by Horatio Walker, N. A.
48. "Near Cerney Ville"—by Dwight W. Tryon, N. A.
49. "Saucy Fruit Vender"—by Adolphe Piot.
50. "Dutch Interior"—by Joseph Wieland.
51. "Meditation"—by E. Niczky.
52. "The Love Letter"—by H. Vogler.
53. "At the Spinning Wheel"—by A. Raudnitz.
54. "A Cavalier"—by G. Innocenti.
55. "Noonday Meal"—by L. Van de Tonge.
56. "Near Monterey"—by William Ritschel, N. A.
57. "An Arabian Woman"—by Martin Baer.
58. "On the River"—by William F. Jansen.
59. "An Oriental Bazaar"—Leon Glaize.
60. "Admiration"—by Vincente Palmarioli.
61. "The Blue Kimona"—by Robert Reid, N. A.
62. "Furs"—by Robert Reid, N. A.
63. "Start of the Hunt"—by Bryson Burroughs, N. A.
64. "Introduction to Louis XIV of the Spanish Ambassadors by Cardinal Richelieu"—by Pio Falena.
65. "Vanitas"—by Carl Hartman.
66. "The Coast of Maine"—by Frederick Judd Waugh, N. A.
67. "A Study in Green"—by LeRoy Ireland.
68. "A Romany Girl"—by Adolphe Piot.
69. "Rest of Recovery"—by Seril Novak.
70. "Milady's Favor"—by Pio Ricci.
71. "On the Canal"—by W. Elmer Schofield, N. A.
72. "Morning-glories"—by Leon Comerre.
73. "Return of the Swallows"—by A. A. Lesrel.
74. "Start of the Hunt"—by Louis Stone.
75. "Off for the Hunt"—by Louis Stone.
76. "Following the Hounds"—by Louis Stone.
77. "On the Scent"—by Louis Stone.
78. "Queen Elizabeth"—by F. Zuccherro.
79. "Boy in a Blue Coat"—by George Watson, R. R. S. A.
80. "At the Park Gate"—by Alonzo Perez.
81. "An Oriental Girl"—by Joseph Coomans.
82. "Just by Chance"—by Jean Richard Goubie.
83. "Industry and Idleness"—by V. Brozik.
84. "Melting Snow"—by Ernest Lawson, N. A.
85. "The Cigarette"—by E. P. Bernellecour.
86. "Anybody's Boy"—by Maurice Fromkes.
87. "The Staircase"—by Frederick Grant.
88. "The Siesta"—by Joseph Caraud.
89. "Indian Scouts"—by Oscar E. Berninghaus.
90. "At the Trysting Place"—by E. Niczky.

"NEAR VENETIAN WATERS"

By FELIX F. G. P. ZIEM



"THE THREE TETONS"

By THOMAS MORAN





# The ART NEWS

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## MATISSE

The Matisse exhibition which opens on Monday can hardly fail to bring about the statement of an old problem to which, so far, no answer has been generally acceptable. It is the problem always presented by a new expression, for although Matisse can hardly be called new he is still regarded by many with suspicion. It does not matter that the conservatives of today have accepted the painters whom the conservatives of an earlier day damned. The lesson has not yet been learned. Many of those who will rail at Matisse are quite scornful of those who, fifty years ago, failed to appreciate Cézanne and Renoir and cannot at all understand why Monet should ever have been thought revolutionary.

These same persons will tell you, in all seriousness, that they appreciate El Greco and understand the Italian Primitives when it is quite obvious that it is really the patine which they admire. We hesitate to think of the amount of "appreciation" which a XVIth century Matisse would receive. He is too close at hand to place him with exactness but we are sure that, had he painted four hundred years ago there would now be many serious articles in the most conservative journals calling him one of the greatest masters.

The form in which art is presented is, in reality, of no more importance than its date, but it is the superficial appearance only upon which most of us base our judgments. Proof that such judgment has invariably been mistaken seems to have little influence. Yet, if it cannot lead to understanding it should at least make us hesitant to condemn.

## MR. MUNSEY EXPLAINED

Out of the cloud of criticism and surprise that has arisen aloft ever since the Munsey bequest to the Metropolitan Museum, the still small voice of Mr. Erman J. Ridgway arose last week giving some enlightening comments on the psychology of his chief. As proof that

Mr. Munsey had a feeling for beauty, if not for art, Mr. Ridgway cites the publisher's esthetic appreciations—a rose, a stunning woman, a birch tree, a sunset. We have a feeling that Mr. Munsey might well have enjoyed a painting embodying all these symbols of beauty—say a sunset landscape with birches seen against a roseate sky and in the foreground a "stunning woman" clasping a rose to her bosom. And Munsey would probably have been surprised had someone told him that such a painting was not art.

In fact, art seems to have been to Mr. Munsey a beautiful but mysterious woman whom he never found quite the time and understanding to court. There is Mr. Ridgway's story of the Munsey dream of buying a ducal estate in Austria which included a "superb art gallery." And the account of how in romantic and florid terms the publisher was wont to tell of his dream, saving the art gallery for a climax, at which point his voice would take on almost a note of reverence. That art with which Mr. Munsey's occupations of a lifetime had brought him into closest contact was too much sullied by the market place to have preserved its purity. Even great literature probably had for Mr. Munsey intimate associations of copyrights and contracts and advertising. At heart a romanticist, he sought an art whose intimate processes were unknown to him, whose technique was shrouded in mystery. The carved gold frame was to him a halo encircling the essence of a beauty he could not understand. And though one fears that Mr. Munsey's ducal castle in Austria was probably a baroque affair and the "superb art gallery" largely notable for the richness of its gold frames, and the beauty of its electric lighted shadow boxes, this dream lends the touch of humanness to Mr. Munsey's bequest.

We are also pleased by Mr. Ridgway's cheerful admission that Munsey wished his will "to make a huge splash." The will was a more subtle surprise ending to a spectacular career than any of those clever twists perpetrated by an author named O. Henry who often wrote for Mr. Munsey's publications. If in detail, Munsey did not show a creative imagination in the dispensation of his millions for the furtherance of art and left much of the responsibility on the stalwart shoulders of the Metropolitan Museum, he had the boldness of conception which is fundamental to creative art. There is only one point where the logic seems lamentably weak. According to Mr. Ridgway, Munsey believed that America greatly needed a keener appreciation of art and thought long of how to leave his money so that his countrymen might learn more about it. But Mr. Munsey himself seems to have been typical of a large percentage of his countrymen, harboring an abstract veneration of art which never became quite vital enough to make him wander often in those marble galleries where quite large quantities of fine art were already on display, even before the Munsey bequest. By placing considerably more art in the Metropolitan Museum, Mr. Munsey seems to feel that people like himself will flock there and become cultured. It seems to us that the great problem is not to make the horse drink, but to lead it to the water.

## A NEW MASTER— A NEW YEAR

It is fitting as the old year passes and a new year dawns to hail the advent of a new master in art. It is not often that one can be sure, for both the praise and condemnation of critics have often been confounded. To feel the ground secure under one's feet, to know that at last one has arisen who cannot fail, one whose every step must be forward,



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CHINA, TANG  
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HONAN  
24 inches by 21 inches

No 102 OF THE  
CATALOG OF THE  
KEVORKIAN SALE  
TO BE HELD AT  
THE ANDERSON  
GALLERIES  
JAN. 7th and 8th

therein lies balm to a troubled spirit. Hail then the New Year! All Hail the Master!

He is, withal, a modest genius. Never has he sought to place himself upon the Olympian heights on familiar terms with the great shades of the Renaissance. No, with humbleness which might shame a violet he looks forward to the day when he may become an academician.

Nor was he ushered into the art world with a blare of trumpets. Such comments as have hitherto appeared in the public prints have not been of a nature to excite esthetic fever. We read of pictures begging for a purchaser, of that scorn and misunderstanding which, it seems, must always be the lot of genius. There were those who feared to look among the neediest cases lest his name might be found.

And now, in the hour of his triumph, with collectors fighting wildly for his slightest effort, he remains unchanged, still modest, a little puzzled with it all. "Perhaps," he seems to think, "this art of mine is a mouse," and the mighty form trembles.

We give you, then, the new master. The man whose every work sold at his first public exhibition, whose picture is reported to have brought the highest price at his first appearance in an auction sale, the painter whose reputation as a writer is secure—Heywood Brown.

## THE RODIN—VAN GOGH EXHIBITION

R. R. TATLOCK in the *Daily Telegraph*, London.

LONDON.—At the Leicester Galleries, Leicester Square, there are now on view two fine exhibitions, the first being of sculptures by Auguste Rodin and the second of paintings and drawings by Vincent Van Gogh. Both artists are splendidly represented, and their simultaneous appearance invites a comparison. The chief circumstance which impresses anyone attempting to differentiate between these two great geniuses of modern art is that, despite the painter's long and intimate association with the art of Paris, he remained to the end essentially Dutch. The pictures by Van Gogh at Leicester Square make me wonder whether posterity will continue to follow us in placing as a matter of course in the French school all those artists who studied in Paris during the XIXth century. After all, there is at least as much justification for regarding Van Gogh as a Dutch painter as there is for considering Whistler to be an American or an English one.

The rough, emphatic, even violent, attitude to nature exemplified by a picture like "The Ravine" (24), probably the most characteristic work in the exhibition, could not have been painted as well, or at all, by a Frenchman. As one steps from the Van Gogh to the Rodin room one is at once arrested by the greater delicacy and subtlety, the greater refinement of the French artist. Van Gogh is most expressive when he is most excited; Rodin is at his best when in quieter mood. The Dutchman is violently impressed by some experience of life and nature, and suffers (it is the only word) from a compelling need to express himself without delay in paint. The Frenchman must needs wait until the passion for natural beauty has been modified and enriched by long contemplation. In the one case all is lost if the temperature of the mind is allowed to fall; in the other case there is a necessary preliminary stage during which facts and appearances are amazingly absorbed, and then, after an interval of quiet, these emerge in a fresh and beautiful form. Van Gogh's was the less admirable method, but constituted as he was, there was no choice for him. He was a slave to his temperament, while Rodin's temperament was thoroughly under the control of the intelligence and the judgment. It is much to the credit of the enterprising organizers that they have managed to collect such a number and variety of pictures and sculptures by these wonderful artists that it is possible without referring to anything outside the exhibition rooms, to consider not mere samples of the art itself but the artists themselves.

## VARIATIONS OF STYLE

There are no fewer than forty-three pictures by Van Gogh and twenty-seven sculptures by Rodin, and hardly any of them could be regarded as unimportant. The pictures are easily divisible into three distinct classes. Firstly, there are one or two quite early works, the best of which are the painting entitled "The Big Bible" (35), with a yellow-backed novel lying incongruously beside it, all rather reminiscent of Zola so far as idea goes, but as a work of art intensely Dutch, and the drawing of "A Man Digging" (36), in the style of Millet, who of all French artists approached in spirit most nearly to Holland. Secondly, there are many pictures painted in a distinctly French manner, such as the lovely "The Cornfield" (14) and "Fortifications" (38), and "A Pond in a Garden" (26). Thirdly, there are several pictures that represent the mature Van Gogh, these having been painted during the several periods when, for the moment, the artist seemed to have absorbed all he could from his Parisian contemporaries. The best works are, generally speaking, those painted when Van Gogh, full of knowledge acquired in the French capital, returned, as it were, in reminiscence, to his early Dutch days. Notable examples are "Cypresses" (8), "View in a Park" (19), and, perhaps most remarkable of all, "Portrait of a

Woman with Flowers in her Dress" (18). It is worth noting that the dates of these three pictures are respectively 1889, 1887, and 1888.

The identification of Rodin's variations of style is less easy, but after a little experience we begin to realize how many and how opposite were his sources of inspiration. Thus No. 10 in the catalogue, "L'Homme au nez cassé," is a bronze head that instantly reminds us of the Roman portrait heads in marble of emperors and soldiers, so many of which are to be seen on the ground floor of the British Museum. No. 4, "Tête de St. Jean-Baptiste," is full of the spirit of Carlo Dolci and his associates, and has something, too, of that of Delacroix and of the Spanish 17th century. No. 15, "Frère et Sœur," seems almost to have been done in order to show how much better Rodin could express himself in the manner of the salons than could the sculptors associated with these academical institutions. No. 7, "Anako," has the quality of a Maillol.

These are interesting as illustrating the profusion of Rodin's ideas and his immense power of retranslating forms not only from nature, but from art. The majority of visitors will derive the greatest delight, however, from the many examples of studies in bronze of some of Rodin's most famous masterpieces. These include "The Bronze Age" (2), "The Thinker" (9 and 18), three of the figures for the group of "The Burghers of Calais" (12, 13 and 14), "Eve" (17), three versions of "Balzac" (16, 25 and 27).

The double exhibition is a rare feast for everybody in any degree interested in art. For the student and the connoisseur opportunities such as this of seeing at first hand instead of merely through book illustrations works of art representative of the immediate past are indispensable.

## STUDIO NOTES

A painting of the old Coolidge homestead at Plymouth, Vermont, by Gustave Wiegand, was recently presented to President Coolidge by Mr. Q. Tilson, Majority Leader. The President wrote the artist a letter expressing his pleasure with the work and congratulating him on his truth of perception and the fine quality of the work.

Mr. Frank Babbitt, president of the Brooklyn Museum recently purchased "Little Picanny," an oil by Margery Ryerson, for his private collection.

Donald Witherstine plans to sail for Spain on Dec. 28. His purpose is to remain abroad a year painting in Spain, Italy and France. When he returns he will hold an exhibition at one of the leading galleries.

Since her return to this country from England where she spent several months, Dorothy Vicaji has painted a portrait of Mrs. Bernard Gimble.

Mrs. Marie Sterner, director of the Art Patrons of America, has recently opened her new galleries at 9 East 57th St., with an exhibition of watercolors by Beatrice Lawrence-Smith of London.



## EXHIBITIONS IN NEW YORK

### XVIIIth CENTURY COLOR PRINTS WATERCOLORS BY MRS. A. STEWART WALKER Knoedler Galleries

The print exhibitions at Knoedler's this year have been of distinguished quality. We should heartily recommend the present show to those who have gained their impressions of Descourties and Janinet from those omnipresent prints with which beneficent managements see fit to decorate hotel bedrooms and reception rooms. In these early states which make up the majority of the examples shown, the energetic grace of the XVIIIth century and the penchant for elegance of detail scarcely need even the tactful comment of the excellent catalogue to make them apparent. Color and line are vivacious and fresh. In such a print as Debucourt's "La Promenade Publique" the attitude of the single figure with its peculiar vivacity and truth of gesture survives down to the minutest detail. This is true also of Descourties' "Foire de Village" and "Noce de Village." The Janinet series, as well, is a remarkable one. Among the English prints of the same period, Rowlandson's "Vauxhall" affords an interesting comparison with the French "Promenade Publique." Laurels for vivacity are about equally divided, but the French triumph in elegance.

Perhaps it is because of the dangerous proximity of these superb prints that the watercolors of Mrs. A. Stewart Walker fail to make an impression. In the series of flower paintings there is no blossom that unfolds its petals with elegance, no leaf that curves with style. The landscapes are on the whole more agreeable and occasionally achieve a certain charm.

### COMING AUCTIONS

#### AMERICAN ART ASSOCIATION

#### BERG AND MOUNT JOY FINE ARTS LIBRARIES

Exhibition, January 8  
Sale, January 12

Books on architecture, ceramics, furniture, interior decoration, costume colored plate books, a number of fine bindings, Persian miniature paintings, Grolier Club publications, etc., are included in the libraries of the late Charles I. Berg and the late Plato Mountjoy to be sold at the American Art Association on January 12. There is a series of books by W. L. Andrews, all limited editions; an important series of works on architecture, a complete set of "The Yellow Book"; bindings executed from 1584 to 1858, including a very rare Spanish XVIIIth century specimen of the period of Ferdinand VI and a rare 1649 issue in miniature format of Boethius; a series of Cervantes' Don Quixote various editions from 1687 to 1908 and among the series of works on furniture, a rare first edition of Robert Manwaring's valuable and little known work *The Cabinet and Chair-maker's Real Friend and Companion*, published in London in 1765. In the second session of the sale are the series of Grolier Club publications, among them the important Whistler publication. Also in the second session is an important work on Herculaneum, Paris, 1780, by P. S. Marechal a first edition, with brilliant impressions of the plates. Among the works on interior decoration is Ysendyck's *Documents Classés de l'Art dans les Pays-Bas du XIème au XVIIIème Siècle* (Antwerp 1880-81), a superb copy of this valuable and very comprehensive work, seldom offered for public sale in this country. There is also a fine collection of maps

### GUSTAV VERBEEK LUCILLE HOWARD Ferargil Galleries

Nude ladies have a devastating effect upon the canvases of Gustav Verbeek. When he foregoes the nude, Mr. Verbeek's landscapes are sincere and often have touches of color that are placed with an irresistible tact. "Autumn," "A Holiday" and two canvases modestly labeled "Landscape" are examples of how satisfactory Mr. Verbeek can be. In the monotypes on which perhaps the artist's reputation rests most securely, delicacy and fine color are the rule. But alas, in such compositions as "Day Flowers" and "Idling" the decorative nude seems to dictate a painting that is but little above a snappy magazine cover. A typical composition is that of a lovely lady toying with a white parasol against a background sprinkled with turquoise blue flowers of no particular variety. These compositions anger one because the landscapes lead us to expect so very much more from Mr. Verbeek. It would almost seem that at times the artist's right hand and his left hand are not well acquainted. We should like to see an exhibition where only the right hand wields the brush.

In another room at the Ferargil Galleries, Lucille Howard shows paintings of Bruges that are full of "Gemuth." (The German word is the only one that expresses what we mean.) These little paintings, if they do nothing else, give us a feeling of Miss Howard's personal emotions when she looked out over the roof tops of Bruges or went into one of the dim cathedrals or wandered down the crooked streets where every house is quaint and very different from Main Street.

and charts, a curious and highly interesting series of medieval paintings, stations of the cross, and several early Persian miniature paintings.

#### ANDERSON GALLERIES

BOOKS ON TYPOGRAPHY, ETC.  
Exhibition, January 3  
Sale, January 10

Books on typography, New York City and Currier and Ives prints, from the library of Mrs. Bella C. Landauer of New York City, and books from the libraries of the late James Mortimer Montgomery of New York City and Mrs. Palmer Campbell of Bernardsville, N. J., will be sold at the Anderson Galleries on the afternoon and evening of January 10. There is a collection of books printed during the XVIth and XVIIth centuries in Venice, together with a few printed in other Italian cities, illustrative of the state of Venetian printing during this period and including examples from the notable presses, including Aldus. There is a series of limited editions designed by Bruce Rogers and a fine and interesting collection of 85 portraits of early printers and over 150 printers' marks circa 1700-1800. A large collection of New York material of high interest and of quite extraordinary range is embraced in the *New York Views* from Valentine's *Manual* and other sources. A very rare little book is an early Boston imprint, *The Call of Christ Unto Thirsty Sinners*... dating from 1705. There is also a collection of books printed during the XVIth and XVIIth centuries in Holland, illustrative of the state of Dutch printing during this period, and including examples from the notable presses, including that of Daniel Elzevir. Among the prints is a



### "THE MATRON'S MIRROR"

By UTAMARO

ONE OF A RARE SERIES

No. 70 OF THE CATALOG OF THE SALE OF THE FRANK LLOYD WRIGHT COLLECTION AT THE ANDERSON GALLERIES  
JAN. 6th and 7th



"The Ferry House" and "The Bay, Night." Among the six Whistlers is a very rare original lithograph, a group of four portrait sketches on stone and a sketch of a woman, apparently a study for an etching. A rare coaching print by Christian Rosenberg after the painting of James Pollard "West Country Mails at the Gloucester Coffee House, Piccadilly" is found in a brilliant original impression. There is one etching and two lithographs by Renoir, Delteil 15, 26, 27. A lithograph by Maurice Sterne is tucked in between Mario Spineti and a mezzotint of Mona Lisa by F. G. Stevenson.

### AMERICANA

Exhibition, December 29  
Sale, January 4

Books on the early West, California and claims, narratives of pioneers, adventures in the gold regions and literature concerning Indians, bandits, etc., are features of the Americana sale to be held at the Anderson Galleries on January 4. One of the greatest rarities of the collection is the sale catalogue of San Francisco city and water lots, 1851, the first copy to appear in the auction room. There is also a first edition of a rare New England book, George Bishop's *New England Judged, Not by Man's, but the Spirit of the Lord*, published in London in 1661. Another of the rare California items is the *California Murder Trial, the Life and Con-* (Continued on page 11)

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## COMING AUCTIONS

(Continued from page 9)

essions of James Gilbert Jenkins: the *Murderer of Eighteen Men*, etc. This is the second copy to appear in the auction room. There is also an Indian manuscript of hymns used in services by the Moravian missionaries at Hoop, on the Corentyn River, published in Dutch Guiana in 1805, and a rare broadside on Chinese emigration and rights in California found in the *Golden Hills' News* for July 29, 1854. Alexander Mackenzie's *Voyages from Montreal*... also found in the collection, contains the first printed account of the development of the fur trade in the Northwest by the Northwest Company and tells of the first expedition across the continent of North America at any of its wide parts.

## SAITO ORIENTAL ART COLLECTION

Exhibition, December 29

Sale, January 5, 6

Porcelains, celadons, Far Eastern paintings, bronzes, pewter, carvings, textiles and embellishments collected by G. F. Saito will be sold at the Anderson Galleries on January 5 and 6. There is an attractive series of snuff bottles carved from jades and other semi-precious stones; a series of Chinese jewelry and ornamental carvings including some charming ivory pieces of the Chien Lung period and a pair of rare *fei tsui* jade bowls of the same era. The series of jeweled plants and trees in cloisonné jars includes some highly decorative pieces such as No. 126, a jeweled peach tree. There is a series of Chinese and Japanese gold brocades, embroideries and other textiles, among them a Kinran brocade spread of the XVIIth-XVIIIth century. The paintings include a series of the decorative works on glass as well as Tibetan paintings of the XVth-XVIIIth centuries. Among the old Chinese and Japanese pewter are a pair of antique Chinese candlesticks with figures of warriors in armor. The most important piece among the porcelains is a powder blue jar with famille verte decoration of the Kang Hsi period. Also of interest is the five-piece famille rose porcelain garniture of the Chia Ching period.

## AUCTION CALENDAR

AMERICAN ART ASSOCIATION  
Madison Avenue and 57th St.

January 5, 6—The late John H. Gundlach collection of autographs, mostly Americana.  
January 5, 6—Paintings from the estates of F. W. Woolworth, Edwin Baldwin, E. L. Hamlen and Charles Lanier.  
January 7—The Colonel Ralph Isham collection of fine early English literature, mostly Elizabethan.  
January 6, 7, 8—The Alphonse Kann collection of Egyptian, Greek, Roman, Persian, Renaissance works of art; drawings and paintings by the old masters.

ANDERSON GALLERIES  
Park Avenue and 59th St.

January 4—Americana from various collections.  
January 5, 6—Oriental art, chiefly Chinese, collected by G. F. Saito.  
January 5—Modern etchings, English sporting prints and drawings of the early Continent; schools from the collections of Mrs. Wm. F. Sheehan and Mr. Frederick Rider.  
January 6, 7—The Frank Lloyd Wright collection of Japanese prints.  
January 7, 8—The H. Kevorkian collection of Near and Far Eastern art.

PLAZA AUCTION ROOMS  
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January 6, 7, 8—Choice Oriental and Chinese rugs.

SILO AUCTION ROOMS  
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January 6-15—Furniture, objects of art, rugs, porcelain, etc., from various consignors.

LEJEUNE SCULPTURE  
AT DUVEEN'S

One of the interesting exhibitions of sculpture during the year which has just closed has been of the work of Louis Aimé Lejeune at the Duveen Galleries, 720 Fifth Avenue. So much interest has been expressed that it is thought possible that the exhibition, scheduled to close on December 31st, may be extended for a short time.

CRAGSMOOR GROUP  
AT MONTCLAIR

Opening on Saturday, Jan. 1st and continuing until the 31st, there will be shown at the Montclair Art Museum, fifty-two large canvases, and in an Upper Gallery, about as many small pictures, by this group of painters, who have found their inspiration, for years, around and about Cragmoor.

The work of George Inness, Jr., is to be seen by four examples which are most typical of his work. E. L. Henry, whose work for many years rarely was shown at the Academy without being captured by an enthusiastic buyer, is represented by four typical "Henry" landscapes shown in one large frame. Maria J. Streat's "From a Friend's Garden" shows a captivating bowl of delphinium, most refreshing and satisfying.

Charles C. Curran, who has recently returned from a prolonged sojourn abroad, gives glimpses of favorite bits of Verona, Ragusa, Grenada, etc. Mr. Curran exhibits also a remarkably fine portrait of George Inness, Jr., which occupies the place of honor in the exhibition.

WATER COLOR CLUB  
SHOW MONDAY

The Annual combined exhibition of the American Watercolor Society and the New York Watercolor Club opens with a reception at the Fine Arts Building, 215 West 57th Street, on Monday evening, January 3rd. Nearly six hundred pictures will be hung. Watercolors were contributed from every part of the country. The following prizes will be awarded:

Lloyd C. Griscom Purchase Prize...\$150.  
William Adams Delano Prize... 150.  
William Church Osborn Prize... 150.  
R. Horace Gallatin Prize... 150.  
Mrs. Whitney Warren Prize... 150.  
And the Paul Hammond Prize... 150.

Hon. Lloyd C. Griscom, former Ambassador to Italy, is chairman of the Committee of Patrons and Patronesses. The names of those serving on this Committee are indicative of the growing interest in Watercolor paintings in this country. The Committee is as follows: Mr. and Mrs. J. O. Adler, Mr. Rudolph L. Agassiz, Colonel Francis R. Appleton, Jr., Mrs. Alvoni Allen, Mrs. George F. Baker, Jr., Mrs. Robert Brewster, Mrs. Harry Payne Bingham, Mrs. Harold Collidge, Mr. and Mrs. H. C. Cushing III, Mrs. Cecil Clark Davis, Mr. Robert W. De Forest, Mr. Wm. Adams Delano, Mr. and Mrs. Nelson Doubleday, Mr. and Mrs. Horace Gallatin, Mr. and Mrs. Julius Gregory, Mr. Paul L. Hammond, Miss Miriam Hariman, Mr. Thomas Hastings, Mr. Meredith Howland, Mrs. Edward F. Hutton, Mr. and Mrs. Arthur Curtis James, Mr. and Mrs. Otto Kahn, Mr. and Mrs. Joseph Laroque, Mrs. Clayton D. Lee, Mrs. Alice Duer Miller, Mr. and Mrs. John S. Newbold, Mr. and Mrs. William

## MADRID

An art dealer in Barcelona purchased a few days ago a XIVth century carved marble font, which subsequently proved to be the one that was originally in the cloisters of the Monastery of Poblet, now in course of restoration. It is octagonal, and on each face it has an angel's head, with the lips serving as spouts. On the upper border it has a band of foliage delicately carved in high relief, in which the thistle motif predominates. It is in very good state of preservation. The Arts Club of Barcelona has started a subscription for the purchase of this font, which will be replaced *in situ* as soon as the spot is made ready to receive it.

That military preparedness is not incompatible with artistic pursuits is evident from the exhibition of works of art executed by non-commissioned officers and men, now on view in the Army Club. Universal military service accounts for the fact that there are always a number of artists with the colors, who are encouraged to cultivate their branch of art by exemption from many duties, frequent leaves, and periodical exhibitions and prize-awards. The present show includes 136 works, of great variety: pictures, drawings, engravings, sculpture, calligraphy, metal work, wrought leather. The Duke of Alba, the Prime Minister, and other prominent personalities have given sums of money or valuable objects to be distributed as prizes to the winners in each class.

The Lyceum Club is holding an exhibition of decorative art by two women artists, Victorina Duran and Matilde Calvo, both of whom have already been awarded many a medal in official exhibitions. The works shown include mainly batiks and leather, stamped, engraved, embossed and repoussé in various manners. A consummate technical skill is evident, together with a very happy interpretation of the decorative feeling and a facility for obtaining the highest possible effects from the material chosen.

Zuloaga has given several Goya relics, including the cloak worn by the latter during the last years of his life, to the Goya Museum which is being formed in Zaragoza.—E. T.

Church Osborn, Mr. John T. Pratt, Mrs. Charles R. Senff, Mr. and Mrs. Samuel T. Shaw, Colonel and Mrs. Henry Stimson, Mr. Breck Trowbridge, Mrs. Cornelius Vanderbilt, Mrs. W. H. Vanderbilt, Mr. and Mrs. Henry White, Mr. and Mrs. Felix M. Warburg, Mr. and Mrs. Edwin S. Webster, Mr. Louis Wiley, Mrs. Beekman Winthrop, Mr. Bronson Winthrop, Mr. and Mrs. Clement B. Wood, Mrs. Charles R. Scott, Mrs. Frank G. Griswold, Miss Frances E. McRae, Mrs. Monroe D. Robinson, Mrs. John Henry Hammond, Mr. and Mrs. John Henry Vanderbilt, Mrs. Horatio Shonard, Mrs. John Work Garrett, Mrs. E. H. Harriman, Mrs. Lawrence White, Mrs. A. Stewart Walker, Mr. and Mrs. Dwight W. Morrow, Mrs. Charles Dana Gibson, Mrs. Henry A. Everett.

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## LONDON

To how many, I wonder, is the name of Seisenegger familiar? Yet the recent acquisition by the National Gallery of a "Portrait of a Little Girl," shows this XVIth century painter to have been one of unusual subtlety and a fine sense of color. The fact that extremely few canvases from his brush are known to be extant, may account for the comparative ignorance prevalent in this country regarding this German artist, yet the same may be said of the Dutch Vermeer, whose fame is rather in direct proportion to his rarity. Hague and Vienna have their examples, I understand, but this is the first to come into the possession of Trafalgar Square. Close to this canvas hangs, another recent addition, namely Piazzetta's "Portrait of an Abbé," which was bought from Messrs. Agnew a short time ago, and is a very forceful example of this interesting artist, who is steadily gaining in esteem among the cognoscenti.

\*\*\*\*\*

A short time ago there was an appeal in the press for investigation as to the whereabouts of a missing canvas by Romney, namely "The Death of General Wolfe," of which the last trace dates back to 1770. This has led to a statement that the lost work has been found in Cardiff, and has been identified by means of a photograph of the original work, a claim which in itself arouses scepticism since cameras were not an XVIIIth century product. However the onus of investigation now lies with the Army Historical Research Society, for the picture was taken out to Calcutta soon after its completion in 1763, to hang in the Council Chamber there. It must have been a particularly able bit of work for it was accorded a prize of 25 guineas by the Society of Arts, and was bought by the then Governor of Bengal.

As Romney was not in the habit of signing his portraits, a good deal of controversy arises from time to time over his work, in spite of its distinctive manner. The collection of family portraits which the Vincents bought back at Sotheby's a few days ago included three, believed to be from his brush, but not identified with exactitude until Mr. Roberts, who collects manuscripts relating to the artist discovered references to two of them among the papers.

Several sensational discoveries in salesrooms and elsewhere are connected with the name of Mr. Albert Amor of St. James' Street, who is now retiring from the position of Antiquary to The Queen, which he has held for more than five years, and also from business in general. One of these discoveries concerned the then missing group of four children belonging to the four-piece set in Derby biscuit porcelain modeled by John Bacon in 1772 from Zoffany's picture of George III, Queen Charlotte and their offspring. Queen Mary who possessed the other three pieces had long been anxious to complete the set and it was a lucky chance that enabled Mr. Amor to bring the fourth to her notice.

It was he, too, who identified the seven famous Dudley vases, which afterwards passed into Lord Bearsted's collection and it was his partner, Mr. Leslie Perkins (by whom the business will still be carried on), who identified at a sale at a private house, the Chelsea figure of "Una and the Lion," which had been incorrectly catalogued as Dresden.

\*\*\*\*\*

The twenty-foot long tapestry which the Merton Abbey tapestry looms have just completed from a design by the late Sir Edward Burne-Jones for the Detroit Institute of Fine Arts, is a very fine piece of modern work. It represents "The Passing of Venus," the goddess being seated aloft in a triumphal car, and drawn through flowery meads attended by her maidens. The same factory is at work on two further tapestries to be given by the same donor, namely Mr. George G. Booth, to the Church at Cranbrook, Michigan, which is being built under his auspices.—L. G. S.

## ITALY

A Commission of the Government of Rome has lately been to the Piazza of San Giovanni to decide on the exact point where the monument to San Francesco will be erected. This is the work of the sculptor Giuseppe Tonnini, and will be seven metres in height. The statue of the Saint that dominates it four metres and a half high, is dressed in the classic tunic, with the right arm raised, and the eyes turned to the heavens, as in an attitude of prayer. Around the figure of San Francesco is a group of four monks, these also in the attitude of prayer. The base of the monument is square and is formed of one block.

Between the two branches of the Franciscans, the minor brothers and the conventual, a discussion has arisen in regard to the habit with which Signor Tonnini has invested the Saint. This is classic, differing radically from the usual conventual robe.—K. R. S.

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## INDIANAPOLIS

The Adams-Garber-Higgins-Scudder Exhibition is impressive in size of its canvases as well as in the brilliance of its execution. There are twenty-eight paintings displayed by Wayman Adams, Daniel Garber, and Victor Higgins and two small bronzes by Janet Scudder. The three painters differ widely in their inspiration and method of expression, but all are unmistakably modern. Adams is a painter of personality. He reacts to the character of his sitter and is expansive or repressed in his handling and color exactly in proportion to the emotional attitude of the model who sits before him. The portraits of Colonel House and John Noble hang on the same wall and are a study in contrasts, the smooth, darkly contained likeness of the diplomat and the carelessly posed, loosely treated spontaneous sketch of the artist. The two figure paintings by Garber are studies of a woman sewing and a girl with a book, each posed again a background of filtering sunlight. This is a favorite subject of Garber's—figures against the light—and he handles it with admirable skill.

The beautiful patterns of Victor Higgins' landscapes have a highly decorative value. "Pallopora Canyon" shows pale green hillsides with rich pink and gray rock formations and carefully proportioned green-blue trees rising in the foreground. "Reflected Light" shows snow fields in a creamy light and a sharply outlined dark stream cutting across the canvas.

## SAN DIEGO

A Gilbert Stuart portrait of Robert Tevis II has been lent to the Gallery by Norman Tevis, Esq., great-grandson of the man of the picture. The painting is in fine condition, the keenly watchful look in the gray eyes, the subtle modelling of the delicately warm-colored, smooth cheek and of the mobile but firmly closed mouth, may be enjoyed fully, as may the drawing and coloring of the long, patrician nose, the exact, slight creasing of flesh at the inner corners of the eyebrows, the painting of a beautifully soft shadow on the right cheek, and the strong, simple, effective strokes that give the long, gently curling white hair. The high forehead, the gray waistcoat, white neckcloth, dark background, and black coat are all correspondingly well done. A strong nature, accomplished, reflective, refined, looks steadily out from this superb canvas.

Dresses reproducing costumes of Queen Elizabeth, Mme. de Pompadour, the Empress Josephine, one of the Italian Renaissance, and a "Merveilleuse Costume" are on exhibition.

Other exhibitions are of paintings by the brothers de Zubiaurre, by the late Caroline T. Locke, by the post-impressionists "The Blue Four," and by Leo Katz.—R. M.

## ST. LOUIS

The most important current exhibitions are the display of St. Louis art at the Artists' Guild, the exceptionally fine showing of watercolors at the Noonan-Kocian gallery, the new exhibitions at the City Art Museum and the portrait work by Rittenberg at the Newhouse Gallery.

## BOSTON

At the recent exhibition of paintings done by students of the School of Fine Arts and Crafts, Newbury street, held at the Grace Horne Gallery, the following students sold their pictures: Ruth Waldron, Winthrop, a water color of a fresco by Benozzo Gozzoli, which is in San Gimignano, Italy; Joseph Butera, Boston, a water color of The Meeting of Mary and Elizabeth by Ghirlandajo, in the Louvre, Paris; Katherine McLane, Honolulu, Hawaii, a water color of a mosaic in St. Marks, Venice; Clara Hannington, Denver, Colo., an oil of the Market Place, Venice, and Eleanor Stetson, Cambridge, an oil of the Church of St. Francis of Assisi, Italy.

The Boston Art Club is holding an exhibition composed of drawings and lithographs by George W. Eggers of the Worcester Art Museum, also oils and water colors by Robert Halliwell.

The Guild of Boston Artists, Frederick W. Bosley's "one man show" of recent work is on exhibition. Many portraits are shown, and these are full of color, with interesting backgrounds.

A memorial exhibition of etchings by the late Ernest Haskell has been opened by the Casson Galleries.

Wood carvings by Robert Laurent, also etchings and mezzotints have been added to the list of exhibits at the Scherree Studios.

An exhibition of sculptures by Richard Recchia has opened at the St. Botolph Club.

Paintings by Louise Wheelwright and Louise Winsor Brooks are on view today at the Copley Gallery.

Paintings by Joseph A. Nesmith are shown at the Whistler house, Lowell, through the first week in January.

An exhibition of paintings and stained glass by Henry F. Twardzik will be on view at the Sea Chest, 18 Huntington avenue, Copley Building, through Jan. 7.

## CLEVELAND

Among the exhibitions at the Art Institute is one of work, paintings, drawings, and wood carvings by a Serbian artist, Gjura Stojana, in the east wing. The exhibit will continue until Jan. 24.

Three other exhibitions are now open at the Art Institute. One that holds promise of great interest is the exhibit of paintings, pastels and etchings by Mary Cassatt. The great majority of canvases in this exhibition are loaned. Among those who contribute in making it as representative as it is are Walter F. Brewster, Mrs. L. L. Coburn, Robert Hartshorne, Mrs. H. O. Havemeyer, Mrs. Charles L. Hutchinson, Martin A. Ryerson and Payson Thompson.

The remaining two exhibitions, running until Jan. 24, are of paintings by a contemporary French artist, René Menard, and of paintings by William Ritschel.

Seventeen Cleveland water colorists, three of them women, will be represented in an unusually interesting exhibition to open at the Lindner Gallery Dec. 29. With their work will be shown a number of recent sculptures

by Alexander Blazys, now the head of the sculpture department of the School of Art.

Early in January Carl Broeml will show twenty water colors of his West Indian trip and some pictures of Bermuda which have been exhibited at the Kraushaar galleries, New York, recently, but have not been seen here. This is the second year that Mr. Broeml has been asked to exhibit with eastern artists.

## CHICAGO

The January lecture program in Fullerton Hall, Art Institute, at 2:30 P. M., is as follows: January 4, "The Prophecy of American Art: Second Version," Alfonso Iannelli, Chicago sculptor and designer. January 11, "The Meaning of Modernism in Art," Oscar Brousse Jacobson, The University of Oklahoma. January 18, "Orchestral Concert," by the Little Symphony Ensemble, George Dasch, conductor. January 19, 4 P. M., "Fakes and Forgeries," L. Earle Rowe, Director, Rhode Island School of Design. January 25, "Michelangelo and Millet," Walter Sargent, The University of Chicago.

A collector of Japanese prints who has succeeded in gathering together a choice collection of the color prints made by the Japanese master, Toshiyuki Sharaku, who flourished during the Kwansei period (1789-1800), has lent them to the Art Institute, where they will be exhibited to the public, beginning about January 10. Mr. Charles H. Chandler of Evanston is the owner of the prints and he has succeeded in getting not only many very rare prints, but in securing first class examples of them. They will be shown in Gallery Number 18, on the main floor of the Art Institute.

The Friday afternoon lectures on art, heretofore given in Fullerton Hall, Art Institute at 2:30 P. M., by Dudley Crafts Watson, will, during the month of January, be given by Miss Ethel L. Coe, Instructor in the Art Institute School. The subject will be "The Art of Today." The dates are January 7, 14, 21, 28, and February 4. Mr. Watson will leave on January 1 for a lecture tour in the West, stopping at Lawrence, Kansas, January 5; Topeka, January 6; Wichita, January 7; Greeley, Colorado, January 10; Phoenix, Arizona, January 12; Claremont, Cal., January 13; Los Angeles, January 14; Pasadena, January 17.

The showing of the paintings, pastels and etchings of the late Mary Cassatt, now being held in the East Wing galleries of the Art Institute, is pronounced one of the most complete exhibitions of her work ever shown. The exhibition was made possible only through the loan of some of her finest work, by the owners. In addition to the many paintings of Miss Cassatt's favorite subject, the mother and child, there are several aquatints showing the various stages of plate manipulation in this most interesting and delicate process. The exhibition will remain until January 24.

Ivan Mestrovic, the Yugoslav sculptor has presented the Art Institute with a plaster statue done by himself of the Croatian poet, Marko Marulic, who lived in the fifteenth century. This is the second statue by Mestrovic now owned by the Museum, the first, in beautiful white marble, a figure of his "Mother," having been purchased last Spring. During this famous sculptor's exhibition here in 1924 it was noted, especially in the seriousness and brooding sorrow displayed by his subjects, and in the agony of Christ on the Cross, that the author had in mind "The glorifying of sorrow that others may bear it with strength and courage." This conception of the sculptor's mission is clearly shown in the portrait bust of his mother and to a lesser degree in the serious figure of the Croatian poet.

The exhibition of recent accessions of prints now on display in the Print Galleries of the Art Institute is considered one of the most comprehensive showings of the work of various masters of etching and lithography ever assembled at the Institute. From the rare and valuable etchings of Van Dyck to the modern etchings of Bellows the works of artists of the intervening period are shown in profusion. One may study the various methods of handling, from the exquisitely detailed craftsmanship of the Little Masters, to the matchless work of Rembrandt, Whistler and Lepere down to the broad methods used by Matisse and the Moderns, and become acquainted with the finest work of the past three centuries.

One may now have an opportunity to view the works of those modern

European painters who have been proclaimed by their admirers as the men who are leading by many leagues all others in the field of art. This is the exhibition of modern paintings just installed in the Arts Club gallery in the Art Institute. There are only fifteen paintings in all, but they are by those who have been making the greatest noise in their particular countries. There are two Cezannes, the man who has been proclaimed the greatest painter of his day; two by Matisse; one the famous "Still Life," lent by Mrs. John Alden Carpenter; one Rousseau, being the almost equally famous "Jungle" picture, also lent by Mrs. Carpenter; one by Renoir, lent by Walter Brewster; one by the famous woman painter of France, Marie Laurencin, lent by Arthur Heun; a cubistic picture called "Mecanique," by Chirico, lent by Robert Allerton; a marble head by Brancusi, lent by Mr. George F. Porter, and other works of equal prominence. The artists represented are natives of France, Spain, Italy, Russia and Roumania.

It is seldom that the people of Chicago and of the Midwest have an opportunity to view a collection of sculpture some objects of which have been excavated within the past few months, after lying buried in the ground for many centuries. The Art Institute has just installed such an exhibition and it may be seen in the East Wing Galleries on the second floor. The marble portrait bust of a Roman general, which has only recently been found, still bears the stain of the earth in which it lay buried. It is a remarkable piece of character portrayal by an unknown sculptor. Other pieces of wonderful craftsmanship are a portrait head of a Greek philosopher, a man past middle age, with evidences of ill health showing plainly in the puffed sacs under his eyes and in the wearied and worn expression on his countenance. The texture of sallow, ill-nourished flesh is so evident in the man's face that it seems almost to ask sympathy of the passerby. Other works of great interest are a complete statuette of a Greek ruler in Asia-Minor in the character of Hercules, a portrait marble head of Alexander the Great, made in the third century, B. C., a dancing satyr in bronze, a terra cotta head and several delicately carved models such as were used as copies for workmen in the studios of Egyptian sculptors.

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Ainslie Galleries, 677 Fifth Ave.—Exhibition of paintings of Spanish galleons by Jaffrey Holt, until January 1st. Exhibition of portraits by Leonel Jacobs, January 3rd until January 15th.

Anderson Galleries, Park Ave. and 59th St.—Exhibition of Industrial Art, from January 3rd until January 8th.

Arden Gallery, 599 Fifth Ave.—Exhibition of murals by Victor White, until January 1st, 1927.

The Art Center, 65 East 56th Street—Exhibition of water colors and sketches by Ivan Mestrovic, Ferdinand Hodler and others. Exhibition of photographs.

Babcock Galleries, 19 E. 40th St.—Watercolors by Stan Wood. January 3rd to 15th.

Bonaventure Galleries, 586 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenwieser, 459 Park Avenue—Paintings by old masters.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn, N. Y.—International Exhibition of modern art by the Société Anonyme, until January 2nd. Eleventh annual exhibition of the Brooklyn Society of Etchers, Print Gallery, until January 2nd. Exhibition of wood cuts by Gordon Craig, Print Gallery, January 9th to January 31st.

The Brummer Gallery, 27 E. 57th St.—Exhibition of paintings by Anne Goldthwaite, until January 8th.

Butler Galleries, 116 E. 57th St.—Exhibition of mezzotints by contemporary etchers as Edwards, Blackall, Wilson and others, through December.

Daniel Gallery, 600 Madison Ave.—Exhibition of modern artists. Special exhibition of paintings by Yasuo Kuniyoshi.

De Hauke Galleries, 3 E. 51st St.—Exhibition of Ingres drawings.

Dudensing Galleries, 45 West 44th St.—Exhibition of paintings and watercolors by William Schulhoff, January 3rd until January 23rd.

F. Valentine Dudensing, 48 East 57th Street—Exhibition of paintings by Henri Matisse, January 3rd until January 31st.

Durand-Ruel Galleries, 12 East 57th Street—Retrospective exhibition of paintings by Claude Monet, January 8th until January 31st.

Ehrich Galleries, 37 E. 57th St.—Exhibition of Old Masters.

Ferargil Galleries, 37 E. 57th St.—Exhibition of paintings by Verbeek until January 8th. Also exhibition of American sculpture.

Fearon Galleries, 25 West 54th St.—Exhibition of XVIIIth century masters.

Gainsborough Galleries, 222 Central Park South—Exhibition of portraits by Karl Schenker, January 15th until February 10th.

Grand Central Galleries, 6th floor, Grand Central Terminal—Exhibition of paintings by Ellen Emmet Rand and Lilian Westcott Hale, from January 3rd until January 15th.

Guttman Galleries, 33 W. 58th St.—French and English miniatures, XVIIIth and XIXth centuries, drawings by Murillo, Velasquez, Raphael, Greuze, Boucher and others.

H. Harlow & Co., 712 Fifth Ave.—Exhibition of etchings, drawings and watercolors by Childe Hassam.

P. Jackson Higgs, 11 E. 54th St.—Exhibition of Italian and Flemish primitives, English, Dutch portraits.

Holt Gallery, 630 Lexington Ave.—Small paintings for holiday gifts by Ryder, Chapman, Robertson, Pfister and others, also bronzes and etchings by Ryder and Peyton, until January 8th.

Intimate Gallery, Park Avenue and 59th St.—Exhibition of paintings by Marin, until January 15th.

Edouard Jonas Galleries, 9 East 56th St.—Pictures, works of art and tapestries.

Josef F. Kapp, 910 Park Ave.—Exhibition of XVIIIth Century Flemish and Dutch paintings.

Kennedy Galleries, 693 Fifth Ave.—Exhibition of etchings by McBey, Briscoe, Griggs, Bone and Cameron.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kepnel Galleries, 16 E. 57th St.—Exhibition of etchings by Heinzelman, beginning January 20th.

Kleinberger Galleries, 725 Fifth Ave.—Ancient paintings, special exhibition of French and Flemish primitives.

Kleykamp Galleries, 3-5 E. 54th St.—Exhibition of potteries of the Han, Wei and Tang dynasties recently excavated in Southern China.

Knoedler Galleries, 14 E. 57th St.—Exhibition of watercolors, by Mrs. A. Stewart Walker, December 27th until January 8th. Exhibition of XVIIIth century French and English color prints.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of drawings, lithographs and drawings by Daumier, Latour, Lautrec, Foran, Guys.

John Levy Galleries, 559 Fifth Ave.—Paintings by old masters.

Lewis and Simmons, Heckscher Bldg., 780 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 E. 57th St.—Exhibition of paintings by a group of Mystic, Connecticut artists, and drawings by F. Lewis Mora, N. A., until January 10th.

Metropolitan Galleries, 578 Madison Ave.—Exhibition of American, English and Dutch paintings.

Metropolitan Museum of Art, Fifth Avenue at 82nd St.—Joseph Pennell Memorial. Exhibition in galleries K37-40, through January 2nd, 1927. Exhibition of American Industrial Art, gallery D6, until January 5th, 1927. H. Michaelian, Inc., 2 W. 47th St.—Oriental rugs, antique tapestries.

Milch Galleries, 108 W. 57th St.—Exhibition of watercolors of the Yellowstone and Mexican series by Thomas Moran, until January 8th. Exhibition of etchings by Ruth Payne Burgess.

Montross Galleries, 26 E. 56th St.—Exhibition of paintings by Charles Hopkinson, January 15th.

New Gallery, 600 Madison Ave.—Exhibition of paintings by Merton Clivette, January 11th until January 29th.

New York Public Library—Print Gallery: Mary Cassatt—Memorial Exhibition, Gallery 316: Selections from the Isaac Greenwood Collection and the Seymour Haden Collection (gift of E. G. Kennedy).

Our Gallery, 113 W. 18th St.—Exhibition of contemporary modern art.

The Potter's Shop, Inc., 755 Madison Avenue—Exhibition of American pottery.

Ralston Galleries, 730 Fifth Ave.—Exhibition of Leo Pektonius, beginning January 15th.

Rehn Galleries, 603 Fifth Ave.—Exhibition of paintings and drawings by Leon Kroll, January 3rd until January 22nd.

Reinhardt Galleries—Paintings by old and modern masters.

Paul Rosenberg & Co., Inc., 647 Fifth Ave.—Exhibition of drawings and watercolors by Constantin Guys, from the collection of Baron Napoleon Gourgand, Paris, opening January 3rd.

Schwartz Galleries, 517 Madison Ave.—Exhibition of old and modern etchings.

Scott & Fowles, 680 Fifth Ave.—18th Century English paintings; modern drawings.

Jacques Seligmann & Co., Inc., 3 East 51st St.—Exhibition of Gothic art, XVIth, XVIIth and XVIIIth century paintings and XVIIIth century French furniture.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 E. 52nd St.—Exhibition showing the development of the art of "Stained Glass Painting," from the XIIth to the XVIth century.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of drawings and watercolors by Constantin Guys from the collection of Baron Napoleon Gourgand and exhibition of Louis XVI. boiserie, together with XVIIIth century furniture and paintings, January 3rd until January 30th.

Max Williams, 805 Madison Ave.—Ship models, paintings and old prints.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Exhibition of selective examples of American and European masters.

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